

Tapestry Weavers West

MAY 2015 NEWSLETTER

PRESIDENT'S MESSAGE

Spring is in full bloom and that means an exciting event for Tapestry Weavers West is just around the corner.

A lecture by Mary Zicafoose, renowned tapestry artist from Nebraska, will be the focus of our May 16 meeting. Additional details regarding this event can be found elsewhere in this newsletter. We will have a brief business meeting after lunch. If you have any items to be included on that agenda, please email me at summerlarsonphd@gmail.com.

If you have not yet joined the Tapestry group on Facebook, I encourage you to do so. Posts from just the past month have included pictures of tapestries in a Danish exhibition in St. Petersburg, Tim Gresham's work from the Australian Tapestry Workshop, Anne Jackson's tapestry and other works from the 5th Riga Triennial of Textiles, and photos showing great detail from some of the tapestries in The Art is the Cloth exhibition in Massachusetts. This is a terrific way to learn from the work of others and stay current with tapestry weaving worldwide.

As always, lots of interesting and important information can be found throughout this newsletter so be sure to take it all in. I'm looking forward to seeing many of you at the Mary Zicafoose lecture or workshop! --

Summer Larson

**HELP
INCREASE
TWW'S LIKES!**

LET'S HIT 500!

TWW has its own Facebook page. Today's likes are at 355 vs. 210 last time. Encourage your friends to "like" our facebook page. Join us in sharing your news, pics, and happenings, and watching them go viral!

Please send your photos of your work and notices of exhibits and other interesting tidbits for TWW's facebook page to Summer Larson or Ama Wertz.

EDITOR

NICKI BAIR

PLANNINGBAIR@YAHOO.COM

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Tapestry Weavers West is an organization with a goal to act as a supporting educational and networking group for tapestry artists. For further details of membership information please contact:

President,
Summer Larson
summerlarsonphd@gmail.com
Membership Chair,
Marcia Ellis
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www.tapestryweaverswest.org

NEXT MEETING: SATURDAY MAY 16ST

WHAT? Trip to Hear Mary Zicafoose 's Lecture on Color Fields: Ikat, Tapestry and Contemporary Art

WHERE? de Young Museum, San Francisco

When? MAY 16TH AT 10:00AM

Questions? Contact Alex Friedman

Mary Zicafoose - the artist

Nebraska artist Mary Zicafoose weaves visual stories at her loom. Using the flat woven surface as her canvas, she is a master at weft ikat, a complex design dye process that she juxtaposes with contemporary tapestry.

Her work has been respresented in the International Triennial of Tapestry, Lodz, Poland, Museo de Textil, Oaxaca, Mexico, China National Silk Museum, Hangzhou and the collections of two dozen US Embassy's abroad. The artist received a BFA from St. Mary's College, Notre Dame, Indiana, with graduate studies at the School of the Art Institute of Chicago and the University of Nebraska.

Color Fields: Ikat, Tapestry and Contemporary Art

MARY ZICAFOOSE - THE LECTURE

"Life and yarn share many similar characteristics--the most obvious being their predisposition to twist and turn. I began experimenting with weft faced Ikat applications early on in the rug making years of my textile career. At that time I was looking for a technique that would create a fluid, lyrical, painterly effect on a woven surface, something that would release my imagery off the grid structure of a warp. I was dreaming of a weaving technique that did not require 10,000 yarn butterflies or half a lifetime dedicated to the creation of one large scale piece. The more I looked at images of old ethnic ikat clothing the more intrigued I became with the possibilities this technique seemed to hold for creating visual illusions and freedom of design in tapestry. The year was 1986...

My talk to the Textile Arts Council will cover my career path as a weaver, touching on stories of color origin, ethnic, traditional and contemporary ikat design and production, textile travel, and my thoughts on the political landscape of tapestry in 21st Century contemporary art."



Mountain for Buddha - Envy
Weft faced ikat tapestry, diptych, 58"W x 63"L,
wrapped, dyed & woven wool on linen warp, 2013
photo: Kirby Zicafoose

More Details

The lecture is sponsored by the Textile Arts Council as part of their regular monthly lectures. The talk will begin at 10:00 am in the Koret Auditorium and usually lasts about an hour with questions at the end.

Some tidbits included in our newsletter about Mary and her lecture are taken from the TAC website. If you want to read the entire description click here:

<http://www.textileartscouncil.com/category/calendar/>

PARKING: There is a parking garage under the museum which you can enter off of 10th Avenue and Fulton St. There is also parking in the Golden Gate Park (free) but you may need to walk a ways unless you come early and enjoy the gardens.

COST: If you are a museum member the lecture fee is \$5 entry. (You can often borrow museum memberships from your local library or you may have a reciprocal membership elsewhere.) If you are a TAC member it is free. If you are neither the fee lecture fee is \$10. If you have any questions or concerns please contact - Alex Friedman (aqsfriedman@ gmail.com)

BUSINESS MEETING TO FOLLOW: There will be a brief TWW business meeting after the talk in the museum cafe. Please send agenda topics to Summer.



Mary in her studio;
Photo by Kirby Zicafoose

Color, Content & Creativity: New Strategies for New Work With Mary Zicafoose

THREE ONE DAY INTENSIVE WORKSHOPS
DESIGNED FOR TAPESTRY WEAVERS WEST

May 17, 18, 19, 2015

Mary Zicafoose is invited to give a three one day workshops for TWW members in conjunction with her talk at the de Young Museum. The workshops will be held May 17th, 18th, and 19th, in Studio 325 at the ICB in Sausalito where Alex Friedman has her studio, 480 Gate 5 Road.

Mary Zicafoose will be presenting a trifecta of one-day workshops designed to stimulate visual thinking in reference to our work as tapestry weavers. Each day will be approached as a completely self-standing unit of study accessed through class exercises, writing, drawing, dialogue and extensive viewing.

Day #1: Color--- *How does your use of color define & limit you and your work? *Where further can it take you? *Who does it well/ how do they do it? *Better understanding your use of color intuition, theory and personal voice. *Students will create a working color journal drawn from selected exercises of colorist Josef Albers.

Day #2: Content—*What is your work saying? *What would you like it to say? *Creating and refining your personal literature *Transforming a mission statement into dynamic visual form. * Finding you way through the examples of others. *Drawing upon the artist within.

Day #3: Creative Process—*Fast paced day of 2-D and 3-D design exercises, individual critique, and discussions selected to stimulate our range and clarify point of view.

The classes are full but if you are intrigued, contact Alex Friedman. Sometimes there is a last minute cancellation.

Best wishes

Alex

Elemental Tapestry: Earth, Air, Fire and Water

A 2016 TWW Exhibit Opportunity! Start Designing Now! Details on page 15

MARK YOUR CALENDARS!

TWW Quarterly Meetings are generally on the 3rd Saturday of January, March, May, and September. Scheduled meetings and other important dates include:

- | | |
|-----------------|---|
| May 16th: | Trip to De Young Museum San Francisco with brief business meeting right after |
| May 17-19th | Mary Zicafoose Workshops |
| August 25th | Submission deadline for September Newsletter |
| September 19th: | Meeting at Sonja Miremont's home in Petaluma |
| January 27th | Submission deadline for the January newsletter |

2016

- | | |
|--------------|---|
| January 16th | Show & Tell Meeting at Illana Bar-David's home in San Francisco |
| April 8th | Entries for Tapestry Elements due |

WHAT HAPPENED AT THAT MEETING?

Minutes: March 20th TWW Meeting

BY ASMA MOHSENI

Tricia Goldberg graciously hosted the March 21st meeting at her home in Berkeley. Members in attendance included Asma Mohseni, Ama Wertz, Summer Larson, Dorrie Thursby, Care Standley, Maj-Britt Mobrand, Beverly Muir, Sharon Crary, Gayle Eleanor, Suzanne Shebby, Sonja Miremont, Marianne Haller, and Alexandra Friedman.

JOAN BAXTER WORKSHOP EXPERIENCES

Attendees from the Joan Baxter workshop in September 2014 (Suzanne, Beverly, Dorrie, Care, Sonja, Summer, and Alex) volunteered to share their insights, stories, finished works, and techniques and tips. In addition, Bobbie Chamberlain provided her notes and thoughts via email, and these were shared with the group.

Common ideas discussed included simplifying ideas to develop cartoons, color blending to achieve a transparency and layering effect, mixing different yarn weights and types to achieve the desired color effect, and specific



Dorrie Thursby showing the incredible tapestry she wove last year at Maximo Laura's workshop in Peru.

weaving techniques to create textures and gradual transitions between colors. Attendees also described how their experiences at the workshop inform their weaving practices moving forward, whether by encouraging them to think more about process and artistry, or by inspiring them to include specific design and weaving techniques in their work.

BUSINESS MEETING

Vice President and programming chair Gayle Eleanor spoke about the planned upcoming TWW meetings.

- In May, the meeting will follow Mary Zicafoose's Textile Arts Council talk at the de Young Museum in San Francisco. Admission to the talk is \$5 for non-TAC members.
- The September meeting will be

held at Sonja Miremont's home in Petaluma, where she will share her work and talk about her artistic and weaving process.

- The annual Show and Tell meeting will be held in January at Ilana Bar-David's home in San Francisco.

Alex Friedman spoke about the 3-day Mary Zicafoose workshop on May 17th-19th. A suggestion was made to charge higher fees if non-TWW members wish to attend, in case there are open spots ahead of the workshop. For more details, please contact Alex.

President Summer Larson gave a reminder about the planned member exhibit entitled "Elemental Tapestry: Earth, Air, Fire, and Water" in the summer of 2016 at the Mills Building.

Summer shared Treasurer Laura Kamian-McDermott's report, showing \$1,290.00 collected from the 2015 membership drive, \$601.69 expenses (host and newsletter fees), and an account balance of \$3,026.99. The board will consider carefully the suggestion to modestly raise membership dues, as discussed in the January meeting.

Other topics discussed included future directions for the TWW website, and photo contributions for the Facebook page (please send any submissions to Web Support, Ama Wertz).

An important issue was raised regarding image use in newsletters, and if you do not wish to have photos of yourself or your work (from photographs taken at meetings) included in future newsletters, please notify Newsletter Editor Nicki Bair.

Many thanks to Ama for the photos!



Alex Friedman discussing her workshop pieces.

My Notes from the Joan Baxter workshop of October 2014

BY BOBBI CHAMBERLAIN

Yarns and Color Blending

1. Joan weaves with two thick and two thin yarns at 8 epi. Because I was weaving at 10 epi, I used one thick and 2-3 thin yarns provided by Joan.
2. At 10 epi, two strands of Paternayan with two strands of Borgs Mora work well to give the same color blending opportunities. You can also use one strand of Paternayan and four of Borgs Mora or six strands of Borgs Mora.
3. Joan has never used Paternayan, but says she does not like having three strands of the same thickness.
4. Joan suggests not more than three colors in a bobbin - if it's not working, you probably have too many colors.
5. One of Joan's favorite techniques is to weave diamonds (which she calls color flow cutbacks).
 - a. for testing color combinations
 - b. to cover large areas that would otherwise be plain
 - c. to change colors from side to side rather than hachures
6. The diamonds do not need to be perfect - no need to weave all the way to the point.
7. For subtle color blending with the diamonds, step back four warps each time rather than two; when changing colors, replace one strand at a time.
8. Most of Joan's tapestries are landscapes which tell a story and she generally weaves from bottom to top (as viewed). In this way she feels that she is creating her story with colors and values as she weaves. When she occasionally weaves a piece from the side, she enjoys the more abstract feeling, but doesn't like having to determine all of the colors from top to bottom (as viewed) right at the beginning.



These are photos of some of Joan's samples which illustrate her diamond approach to graduating from one color to another. Photos by Editor.

Just off the loom -

“The McDermott Family Crest”

BY LAURA KAMIAN McDERMOTT

I started designing this tapestry as a first anniversary present for my husband, in September 2011.

The McDermott family crest is an orange shield with a Red Chevron, 3 Yellow Crosses, and 3 Blue Boar’s Heads. For the background, I decided to include a map of part of Armenia, to bring my family into the mix. For the borders and corners, I looked through books of Armenian Illuminated Manuscripts that I brought back from a trip to Armenia in 2005. Many of the patterns you see in this art form as well as Armenian stone carving seem closely related to Celtic knots and designs, so I thought it would be fitting to include the idea that different cultures geographically isolated from one another arrived at similar forms of self expression.

The actual weaving began in 2012, with the first corner knot. I remember struggling to build the yellow knot shape for several days, weaving and unweaving. Then I realized I should build the negative space with the teal, and it wove up one morning before I finished my coffee! The Blue Boar’s Heads seemed like they would be the biggest challenge of my weaving career to date, since I normally work entirely in abstract. I’m very pleased with how they turned out. This project had to hibernate for a while because during this time my husband was tearing down and rebuilding our house around us as we lived in it, so I switched to some less intricate projects to keep my sanity! I did the bulk of the weaving in 2014.

I’m finishing the ends now, wrapping my mounting stick in muslin, and getting it ready to hang in our newly finished dining room!



The first corner
Oct 2012.



Boar’s Head Detail
April 2014



Halfway Point
June 2014



Ready to come off the loom
April 2015



Getting Ready to let it go
April 2015



It’s Happening
April 2015

Memories of a Visit to Yosemite

BY TRICIA GOLDBERG

A highlight of my recent visit to Yosemite was a lengthy visit with the basket maker Julia Parker. She is well known throughout California for her beautiful baskets and teaching. As an employee of the National Park Service she works in the Indian Cultural Program in Yosemite Valley.

Most days find her sitting in the museum, patiently working and generously talking to whoever is interested in what she's doing. At 84, and travelling by bus an hour each way, often in cold weather, she may not be able to continue there much longer. If you've never visited her in Yosemite, or even if you have, I recommend going soon.

About 10 years ago I saw an exhibition of her baskets and heard her talk in Walnut Creek at the Bedford Gallery, and I bought her first book.

I was happy to see her new book, *Scrape the Willow Until It Sings*, which is full of beautiful and inspiring words and images. It is sensitively written by Deborah Valoma, a professor at California College of the Arts, in Oakland. She has been close to Julia for many years, including curating the Walnut Creek show, and she credits Julia with inspiring her interest in textiles when she saw one of her baskets as a child.

One of many lovely quotes from the new book: "Baskets are like stories. If you listen, they will tell you something."

Off My Loom

BY ALEX FRIEDMAN

Today I cut a different sort of project off my loom. I have had a lot of thick rug yarn stashed in the back of my studio. I have been wanting to use it or give it away. My son and his wife bought a house in Idaho that has a big walk-in closet over the garage. It was cold in there when we visited so solution identified! I made them a rug that will keep their toes warm!

I haven't made a rug in many years. It was daunting to start because of the larger scale and the wider epi. 5. Once I got over my jitters it was actually fun to weave as it went so fast. I dyed a lot of the oranges with different shades and kept the design very simple.

Nevertheless, a rug requires ends to be sewn in and slits to be interlocked for added strength. That slows the process. I'm not sure how to handle the fringe yet.

Here it is fresh off the loom. It's about 58" wide and 9' 1/2 long.



Just Off the Loom - my tapestry diary

First Quarter 2015

BY NICKI BAIR

My tapestry diary depicts the world from my studio; the local weather, world events and celestial happenings. Each day is represented by a square and the quarter is read from the bottom up.

The first quarter weather I observed from my studio was one of extremes.

- From sunny days in the 90's without a cloud in the sky (depicted in yellow) to chilly rainy days (depicted in green). Light yellow squares are partly sunny while yellow green squares are partly cloudy days. As usual, it was a picture perfect January 1st for the Rose Ball parade with sunny skies and warm temperatures.
- There was a 57-degree difference between the warmest and coldest temperatures during the quarter. The high and low temperatures are bars of color at the top and bottom of a day. Yellow is a color representing temperatures in the 60's. Getting redder implies warmer and getting greener implies a cooler temperature.
- The triangles, which appear here and there throughout the piece, represent a variety of weather advisories. Many have to do with the ocean since it is less than a half mile away. The red purple triangles represent High Surf Advisories while the blue warn of Beach Hazards such as rip tides.
- Although this was our rainy season, with 13 days with some rain the total rainfall was a mere 3.2 inches. There were two Urban

Flood Advisories depicted by yellow green triangles.

The world events of the first quarter were packed with news of deaths.

The year started with the killings in Paris at the French newspaper of Charlie Hebdo. "Je suis Charlie" was the slogan adopted by supporters of freedom of speech/press after the massacre in early January where twelve people were killed. The use of the slogan expanded worldwide.

Some signs I saw on Twitter saying, "I am Kenji" showed support for Kenji Goto a Japanese journalist who was captured and later beheaded by ISIS. As a journalist Kenji Goto's work focused on the impact of war on children. He had gone to Syria to free Haruna Yamura. who was also beheaded. In Japan there was a different reaction. An important Japanese value is to avoid "meiwaku" – causing trouble



for others. That is the Japanese phrase shown on the fifth row of the tapestry. The two men who were beheaded by ISIS were viewed as troublemakers in Japan. To address this, the victim's families apologized repeatedly for the "trouble" their sons had caused.

Closer to home, the first quarter also saw the passing of Leonard Nimoy, the legendary actor known for his role as Spock in Star Trek remembered here by his memorial phrase "Live Long and Prosper."

The third layer of this tapestry depicts the events in space.

Recall that the starship Enterprise had thrusters based on ion propulsion. This ion propulsion system also allowed the probe Dawn to gently enter an orbit of Ceres at the end of the first quarter after travelling over 250 million miles. It is the first time NASA has used that system in this manner.

The full moons and new moons are depicted with exposed warp. The first quarter saw the smallest moon of the year in January when the moon was the furthest from Earth.

By the end of the quarter NASA announced that its exploration rover Opportunity had completed a marathon with a winning time of 11 years 2 months on the red planet Mars.

I look forward every Monday to weaving the previous week. There is a certain calmness which comes from knowing I have no choice in the colors to use for a given day - it all depends on the weather. But also there is a certain excitement in deciding which phrases should be included to depict the world and celestial events for the quarter.

Each quarter will be a separate tapestry approximately two feet by four feet. I look forward to seeing them hang next to each other and comparing the four quarters of 2015.

Tapestries on Exhibit

GOOD NEWS FROM DEBORAH & MICHAEL

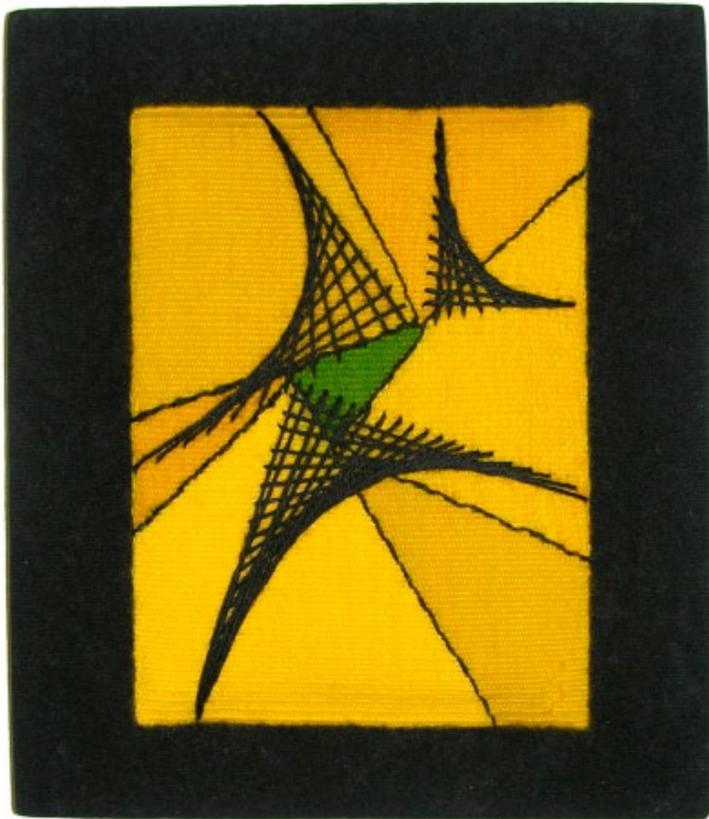
Deborah Corsini and Michael Rhode both have tapestries that were selected by juror Jon Eric Riis for the exhibition Velocity of Textiles at Georgia State University, May 14 - July 31, 2015.



Spring Romance by Debra Corsini is showing in the Ocean Yoga Exhibit. 13.5" x 11". Wool, silk.



Art of the Cloth Exhibit at Deerfield Academy. See next page for more details.



Rainbow Pie (wedge weave on right) by Sharon Crary is showing in FIBER CELEBRATION 2015, May 1-June 6th in Greeley, Co.. A second piece on the left called *Flying Parabolas* (using "string art" overlay) is also on exhibit.

Here are some images of the latest version of *The Art is the Cloth* at the Deerfield Academy. Notice the dramatic salon style installation! TWW members Deborah Corsini, Sharon Crary, Alex Friedman, Tricia Goldberg, Barbara Heller, Christine Laffer, Janet Moore, and Michael Rohde are included in this exhibit. You can also spot tapestries by Mary Ziscafoose, Archie Brennan, Silvia Heyden, Jean Pierre Larochette and Yael Lurie. The photos are thanks to Micala Sidore curator of the exhibit and Lynn Barclay photographer.



From Tricia Goldberg

I had a wonderful time giving a presentation and teaching a two-day workshop in the historic town of Columbia in the gold country with guild members from the Mother Lode Weavers and Spinners.



I am continuing to offer classes at my Berkeley studio on Wednesdays and Saturdays. Pictured, TWW member, Cameron Olen, right, and Meghan Bogden.

Here is a link to my next class, with space available: May 22, 23, and 24 (Friday, Saturday, and Sunday): *Tapestry: From Image To Loom* at [the Mendocino Art Center](#)

Notes from a Stagiare's Journal by Larry Knowles

(Originally published in the TWW Newsletter, Vol. 8, No. 3, July 1993 and No. 4, August 1993)

Selected for your reading pleasure by historian Bobbi Chamberlain. (Note: Per my research the correct spelling of "stagiare" is "stagiaire." It is a French word meaning trainee, apprentice or intern. Bobbi)

GETTING STARTED

In order to establish a basic common ground all stagiaries begin with three simple exercises: first, four diagonal lines (done four different ways); second, a circle; and third, a segment of a decorative border design. These exercises provide a surprisingly comprehensive introduction to Gobelines techniques and philosophy. They also provide a way for the Gobelines staff to get acquainted with new stagiaries.

There are a few unspoken basics of Gobelines technique that should be noted at the outset.

- Gobelines is high-warp, woven on upright looms with the warp threads running vertically.
- The image is woven in reverse; the weaver sits facing the back side of the tapestry with the finished, front side, away from him or her.
- The weaver uses a mirror to see the finished side while weaving.
- Gobelines weavers keep all bobbins moving in the same direction in the same shed.

To understand Gobelines technique it is necessary to understand the concept of "fulls and hollows" or the fil plein and fil creux (literally, full thread and empty thread). That which is full or hollow are the warp threads.

A FULL WARP THREAD is one that was covered by the weft in the last half pass.

A HOLLOW, OR EMPTY, THREAD is one that was not covered by the weft in the last half pass.

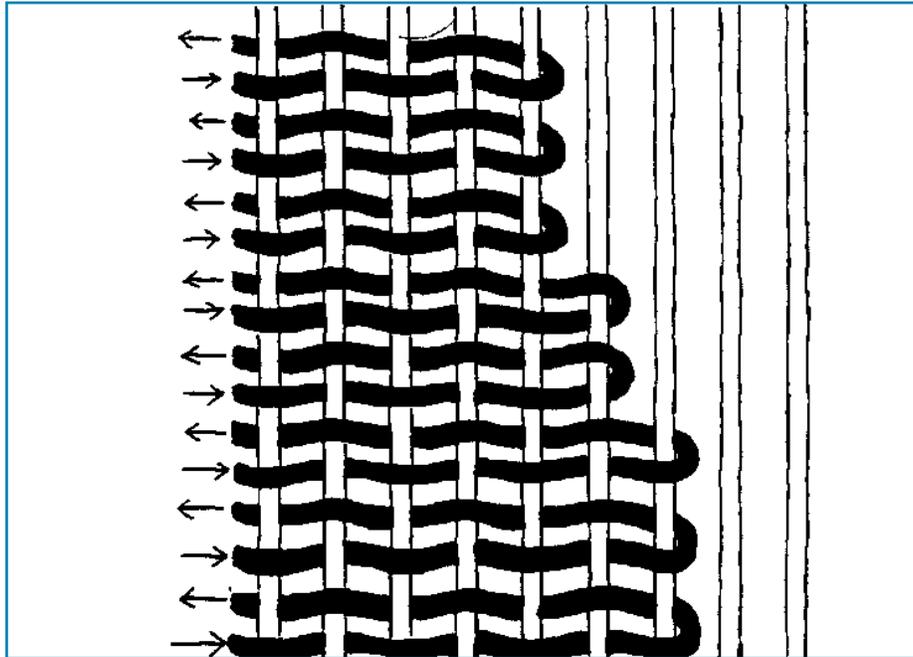
With each half pass, the warp threads that were empty become full and those that were full become empty. Of course everything reverses depending on whether you are talking about the front side or the back side of the weaving which can make for some confusion. A full thread from the front side of the weaving is a hollow thread on the back side, and vice

versa. It seems to make most sense (and I believe this is the prevailing view) to describe threads as full or hollow based on the way they look on the finished or front side of the piece. To the weaver, this is the view in the mirror. I will try and follow this practice in my descriptions and diagrams.

The diagonal lines for the first exercise are done using two colors. The first is at a 45° angle. At a warp sett of about 8 ends per inch you get a 45° angle by turning three times on each full warp thread, twice on each hollow.

For this purpose, you determine whether a thread is full or hollow after you have completed the half pass coming from the selvage to the angled line you are building up. Let's say the line is going from the lower right corner to the upper left corner (this is how you would see it from the back of the loom and how it would look in the mirror on the finished side) and that you start your bobbin from the left selvage, moving from left to right in the first shed.

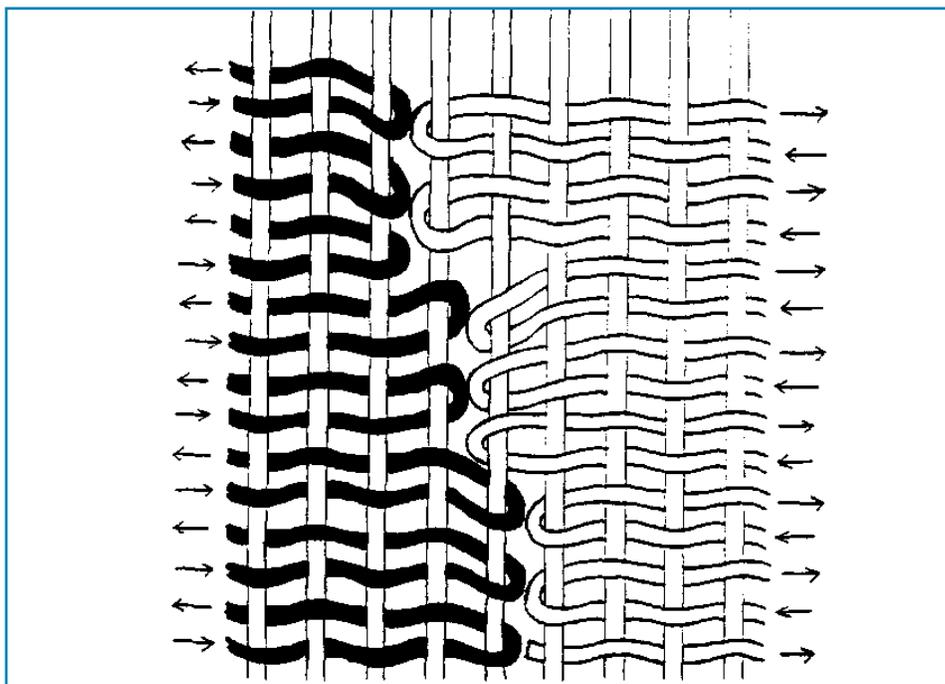
1. Take the bobbin from the selvage moving to your right all the way to the angled line you are building. Assume that in that first half-pass the weft covers your last warp thread, the one with the first mark indicating the angled line. That last warp thread is full so you turn on it for three full passes.
2. After that your next half-pass coming from the selvage toward the angled line would stop just to the left of that first full warp thread with the three turns on it. The last full warp thread in this half-pass will be two warp threads to the left of the warp thread you just did the three turns on; in between them is a warp thread that is not covered by the half-pass just completed, i.e., a hollow warp thread. This is the hollow warp that you will now turn on twice. In order to turn on the hollow thread you must bring the bobbin around that thread to cover it when you complete the pass and return to the selvage with the bobbin.
3. You continue in this manner, three turns on the full warps, two turns on the hollows, until you have built up the line as far as you want to go.



This process creates an uneven stair-step pattern with alternating high and low steps. The second color fills in so as to push down the high steps and allow the low steps to rise up a little, smoothing out the jagged steps and creating the illusion of a straight 45° angle.

The pattern is the reverse of that for the first color. The second color turns three times on the hollow warp threads and only twice on the full warps. This means there will be three turns of the second color on top of three turns of the first color. The three turns of the second color push down the high step formed by the first color. At the same time, there are only two turns of the second color on top of the short-steps, allowing those short steps to stand a little taller.

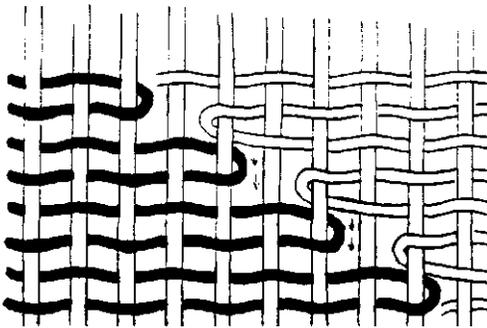
The net result is to turn a jagged stair-step line into what looks to be a smooth line.



ONE LINE. THREE WAYS.

To complete the first part of the introductory exercises we do the same diagonal line three different ways.

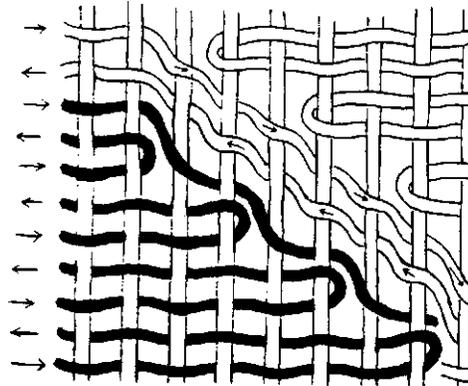
The line is about a 30° angle. The underside of the line is formed with a build-up of one turn on every other warp thread. According to the principles of fulls and hollows, the turn should be on the full threads leaving the hollow threads without a turn. That is the way it is done for the first and third methods, but the second approach (perhaps just to be contrary) has you turn on the hollow threads leaving the full threads without a turn.



METHOD NUMBER ONE follows the same principles as the method for the steeper line described in the last entry. The first color builds up the line by turning once on each full thread, but does not turn at all on the hollow threads. The second color does just the opposite when it fills in. The second color turns once on each hollow thread and does not turn at all on the full threads. This means that the second color is pressing down on the points where the first color is higher, letting the low points rise up a bit, and resulting in a smoother looking line. With such a low angle and so few turns, the result is a very smooth looking line.

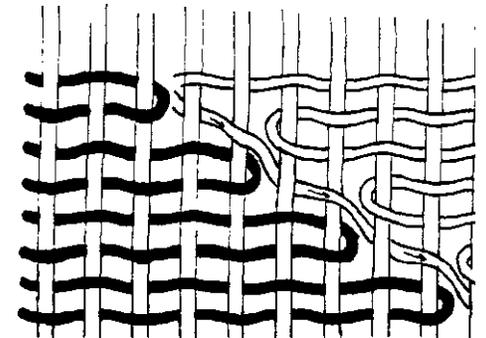
Sometimes you might not want the line to be so smooth. If, for example, your design had a number of diagonal lines all of the same quality but at different angles, you would not want one line to be extremely smooth while another line had a more jagged appearance.

Say your design included a bicycle wheel and you were foolish enough to try and weave in the spokes, you wouldn't want the spoke that fell at a low angle to look extremely straight and smooth while the spoke that happened to run at 45° to the warp (the angle of the line in the last entry) looked more jagged and stair-stepped. You would want the same quality of line for all of the spokes. For such a situation, the second method for weaving a low angle line gives a slightly toothier look.



THIS SECOND APPROACH is the one that has you build up the line by turning on the hollow threads and skipping the full threads (at least that's what my notes say). When you get to the top of the line you run an oblique half pass (or demi-duite) with the first color back to the bottom of the line. The second color begins with a full pass up and down the angle of the line. (Who ever said the Gobelins sticks strictly to the horizontal?) As you complete filling in with the second color you turn on the full threads, advancing to the next full warp thread with each pass.

METHOD NUMBER THREE is something of a hybrid of the first two. It also produces a very smooth line. Indeed, at this warp sett I cannot see a difference in the end result between the line formed by the first method and the third line. The build-up of the line is the same as with the first method: one turn on every full warp thread, no turns on the hollows. The second color begins with an oblique half-pass from the top of the line down to the bottom. As you continue to fill in you turn on the full threads only. The first oblique half-pass serves the same function as turning on the hollow threads with the second color in the first method.



Besides seeing different ways to make the same line, this exercise provided some insight into how the Gobelins weavers regard technique.

I think we Americans tend to think there will be one right way to do everything. The attitude here seems to be that there are many ways to do almost anything. The important question is not which one is "right" or "best" in an absolute sense but which one works best for the purpose at hand. And the answer to that question will change depending on just what the purpose at hand is.

To put it another way, there are no rules to determine what is right or wrong only the taste and judgment of the artist. We cannot escape responsibility for choosing.

**Your TWW
Board Members**

ELECTED POSITIONS

PRESIDENT

Summer Larson
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NEWSLETTER SUBMISSION INFORMATION

Our newsletter is published four times a year, distributed via email about 2 weeks before each meeting. (Members without email: Your newsletter will be mailed to your address as it appears on the roster.)

Members are encouraged to write about their tapestries and other tapestry-related events, exhibition and book reviews, announcements, etc. Members are also welcome to advertise their textile-related businesses, classes and workshops, supplies, and services. This free service is available only to TWW members.

**NEXT SUBMISSION
DEADLINE**

AUGUST 25 !

**Please send all submissions
to editor Nicki Bair,
planningbair@yahoo.com**

A MESSAGE FROM OUR MEMBERSHIP CHAIR

Concerning Membership Rosters

Members with Email:

All TWW members with email will receive an emailed Membership Roster after it is finalized on March 1 of each year. An updated Roster will be emailed when there are changes.

Members without Email:

A reminder about membership renewal will be in the September and January newsletters. If you renew before the deadline, you will receive a printed Roster in the USPS mail in March of each year. If there is a September update, it will be mailed to you in September.

Please destroy or delete old rosters. Please notify me of corrections or missing information:

Marcia Ellis

TWW Membership & Roster Chair
mellis@sonic.net 707-539-0115

FINANCIAL AID PLAN

Recognizing these are difficult times for many of us, TWW has implemented a plan to waive the annual \$30 dues fee for members who are dealing with financial hardship. This waiver is awarded upon request and Board approval, with a limit of three awards per year; previous recipients must wait one year before reapplying. We value all our members, and hope you will consider this aid as an investment in our organization and in the weaving community.

Call to Entry

Elemental Tapestry: Earth, Air, Fire, and Water

An exhibition of Tapestry Weavers West member's work

June 13 – September 9, 2016

Mills Building—220 Montgomery Street—San Francisco, CA 94104

ELIGIBILITY: Open to all current TWW members who design and weave their own tapestries (defined as hand woven weft-faced cloth, with discontinuous wefts). Entries must be one-of-a-kind tapestries and completed since 2010. If a tapestry is woven earlier but closely adheres to the theme, it will be considered.

Submission of images to the jury implies those works, if chosen, will be available for the duration of the exhibit, without exception. For more information please contact:

Deborah@deborahcorsini.com

CURATORS: Kerri Hurtado, Artsource Consulting and Curator of the Mills Building exhibitions, and Deborah Corsini, former Curator, San Jose Museum of Quilts & Textiles, and tapestry weaver, will curate the exhibition.

www.artsourceinc.com and www.deborahcorsini.com

SUBMISSIONS: This is a themed exhibition and touches on many aspects of nature, spirituality, religion, and different cultures. The theme is open to interpretation and tapestries may be abstract or representational. Tapestries may focus on a single element or include two, three or four of the elements.

Please do not submit work that has already been exhibited at the Mills Building.

Artists may submit up to **FOUR** entries. Only completed tapestries will be judged. For each entry, send **one** digital image of the entire tapestry in JPEG format. Details are optional. Please send images as a JPEG attachment and do not embed images in the email.

The images should be: 300dpi, 1800 pixels on the longest side, uncompressed, saved with maximum image quality, in JPEG format.

Label your image files with the letter of the entry (A, B, C, D) your last name and the title of the piece, e.g. A_ Doe_Four Elements.

Please put "TWW Elemental Tapestry Entry - DOE" in the email subject line. Submit your JPEG images by email to Deborah Corsini. <Deborah@deborahcorsini.com >

In the body of the same email please list each entry as follows:

- **Title** (please be sure the title on the JPEG, if abbreviated, will be obvious to the juror)
- **Size (H x W x D)**
- **Materials**
- **Year Completed**
- **Insurance value /sales price/NFS**

Repeat format for each entry.

Submission Deadline is April 8, 2016.

ENTRY FEE: A \$25 non-refundable entry fee for four entries.

Checks should be made payable to 'Tapestry Weavers West' with 'Elemental Tapestry exhibit' in the memo line.

Please send check and the completed and signed entry form to: Laura Kamian McDermott, 1516 Scenic Ave., Richmond, CA 94805

SALES: Inquires will be directed to Artsource Consulting who will then connect directly with you. Work need not be for sale and can be marked NFS. ARTSOURCE does not take a commission.

INSURANCE: Artsource Consulting and the Mills Building provide insurance for the artwork. However this is a lobby of a large office building and not a gallery. The space is monitored but it is a public area and walkway. Daily, hundreds of visitors walk through the halls.

ACCEPTANCE: Artists whose work is selected will be notified by email. Shipping or hand delivery instructions will be included.

RECEPTION DATES: Evening reception date – still to be arranged.

TWW members will supply light refreshments and help with set up and clean up.

SCHEDULE:

8 April 2016	Entries due
9 May 2016	Notification—by email with shipping & delivery instructions
3 June 2016	Deadline for delivery of work to Artsource Consulting
? June 2016, 5-7pm	Opening Reception— date pending
13 June - 9 September 2016	Exhibition Dates
10 September 2016	Artwork will be returned within two weeks of this date

CHECK LIST:

- Up to four JPEG entries— EMAIL to Deborah Corsini
"TWW Elemental Tapestry Entry - DOE" in the email subject line. Submit your images by email to Deborah Corsini. <Deborah@deborahcorsini.com>
Elemental Tapestry Entry – DOE in the email subject line.
- \$25 Check made out to Tapestry Weavers West - send to Laura Kamian McDermott.
- Completed and signed Entry Form - send to Laura Kamian McDermott.
- Copy for your records.

ENTRY FORM
TAPESTRY WEAVERS WEST
Elemental Tapestry: Earth, Air, Fire, and Water

Name _____
Address _____
City, State, Zip _____
Telephone _____
Email _____

I have read the call to entry and agree to the conditions within.

Signed _____ Date _____

Please return this entry form with \$25 check made out to TWW to:
Laura Kamian McDermott, 1516 Scenic Ave., Richmond, CA 94805

A Title _____

Size (H x W x D) _____

Materials _____

Date _____ Insurance Value \$ _____ Price \$ _____

B Title _____

Size (H x W x D) _____

Materials _____

Date _____ Insurance Value \$ _____ Price \$ _____

C Title _____

Size (H x W x D) _____

Materials _____

Date _____ Insurance Value \$ _____ Price \$ _____

D Title _____

Size (H x W x D) _____

Materials _____

Date _____ Insurance Value \$ _____ Price \$ _____